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TUTOR

FOR

FRENCH GUITAR

BY

ANTONIO NAVA

Edited by HENRY STEVENS

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STUDY OF THE NECK OF THE FRENCH GUITAR

Although the original province of the Guitar was simply to accompany a song, so that the study might be limited to the execution of *arpeggi* in the first position, and this would seem at first sight to be the highest function of the instrument, now however, thanks to the pains taken by so many professors who have, it may be said, brought it to perfection, the Guitar serves not merely to accompany but also to perform alone every kind of music, without the concourse of the voice or of other instruments.

In consequence of the works published by the distinguished authors above referred to, those whose execution does not go beyond the limit of simple *arpeggiato* accompaniment are at the present time considered below mediocrity.

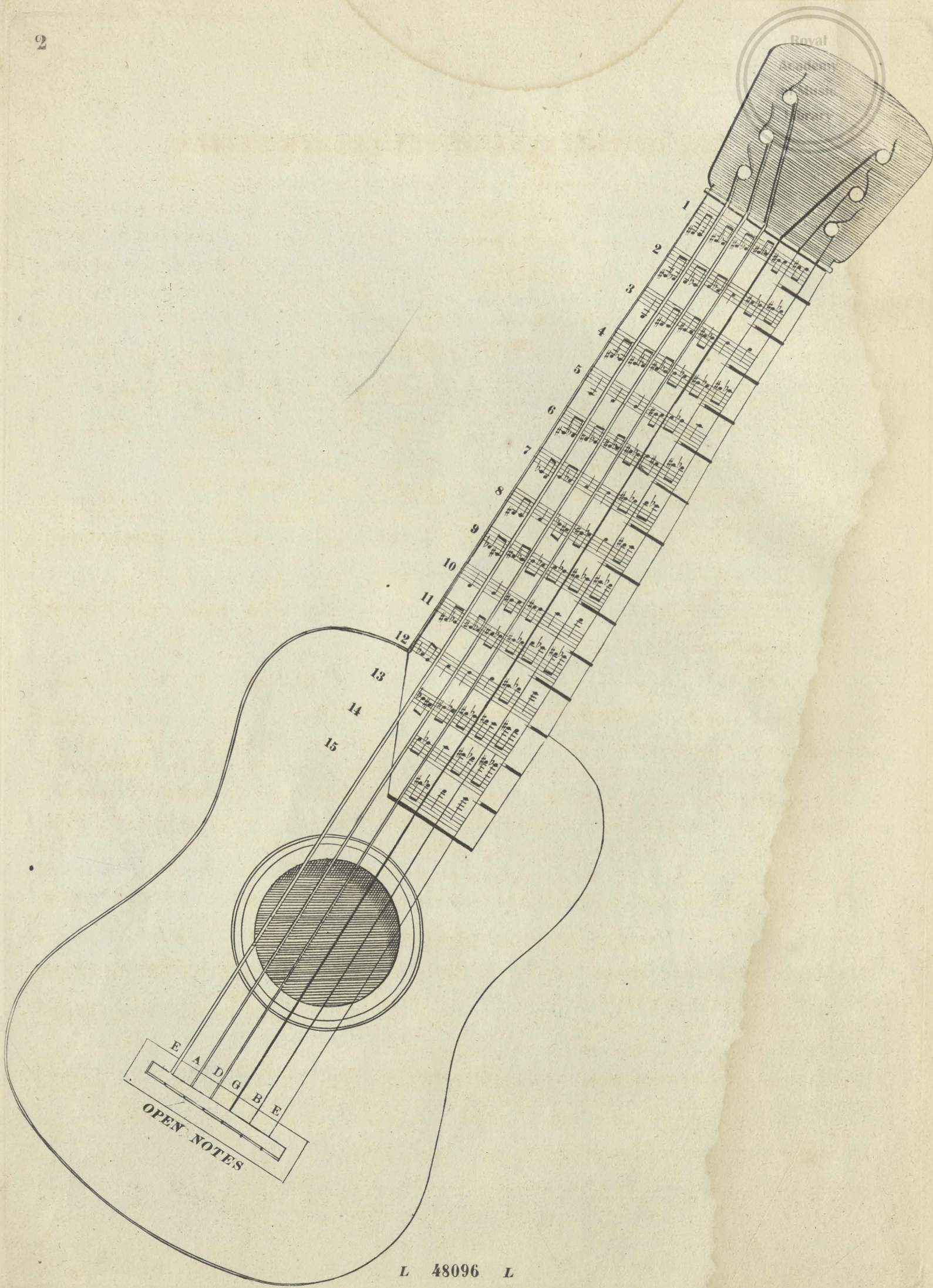
To succeed in accomplishing, besides the *arpeggi*, any other kind of music with the Guitar, a perfect knowledge of its Neck is indispensable.

The figure of the Guitar here presented exactly answers this purpose. Along the extension of the neck, and precisely at the place of every touch, there are lines of music on which are accurately marked all the notes which can be made in the different *positions* of the instrument. By *position* is meant the management of the hand which changes as required, and the quality of the music, and is generally established during the progression of a complete tone or key.

To make use of this neck, when any passage in the piece studied is met with, which cannot be executed in the first *position* or proves too difficult, observe the notes of which the said passage is formed, and seek in the neck in what situation the said notes are found all combined, and then carry the hand to that *position* where the passage will be executed with facility.

By this exercise beginners will indubitably acquire a fair knowledge of the neck of the Guitar, without which, as we have already said, they will never acquire the power of performing easily every kind of music.





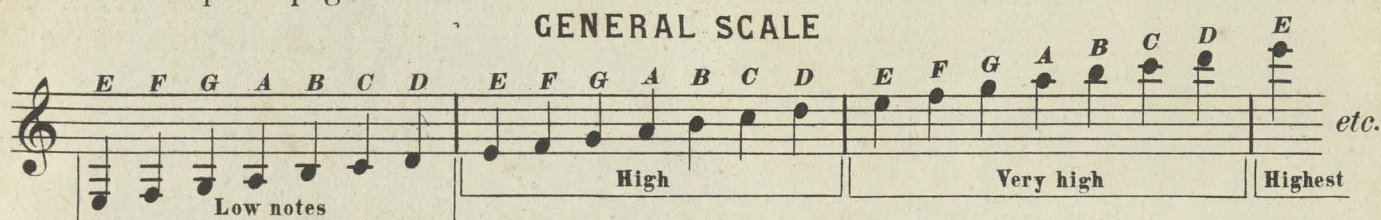
TUTOR FOR THE FRENCH GUITAR

BY

ANTONIO NAVA

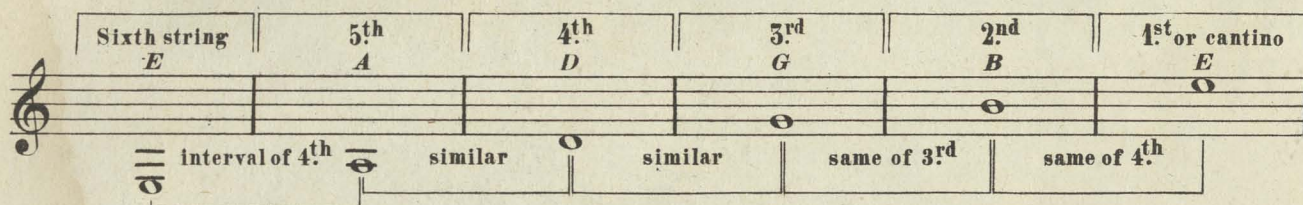
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Note. The student is supposed to be acquainted with the Elements of Music, and to know especially in what consists the difference between note and tone, between tone and semitone; that from the combination of two tones, a semitone, three tones and another semitone, springs the major mode; and that from one tone, a semitone, two tones, a semitone, and two other tones, springs the minor mode; which varied successions of tones and semitones thus arranged are called properly Circle of the mode, either major or minor, as shown in the example at page 6.



ACCESSORIES OF THE GUITAR AND ITS ACCORD IN OPEN NOTES

The Guitar is furnished with six strings, progressively proportionate in size, beginning from the thinnest, called the first string or cantino. The accord is at intervals of fourth and third as seen in the following example.



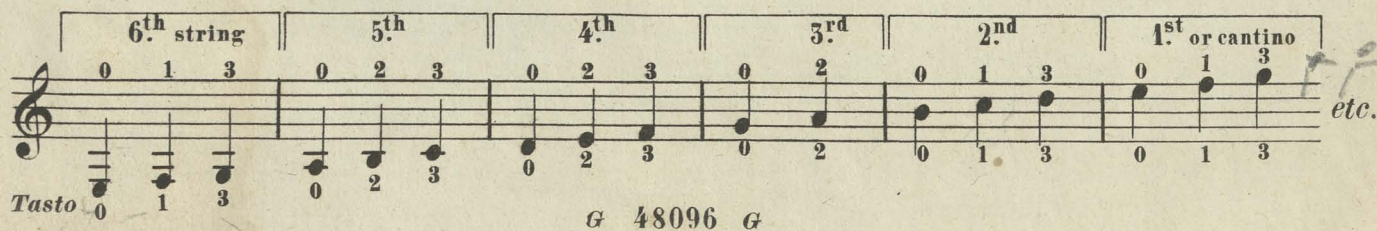
MANNER OF HOLDING THE GUITAR

Among the various usual ways of holding the Guitar, the preferable one is that of resting it on the right thigh, raising the neck almost perpendicularly. At first this position is found inconvenient, but when the habit is formed the advantage soon becomes manifest, particularly in the transposition of the accords to the top of the neck (a capotasto); and, besides, the position of the body is thus more appropriate and better adjusted. The Guitar will be held toward the breast by the right fore arm, which will press the edge of the surface, while the little finger of the right hand stands perpendicularly on the surface near the strings and the bridge, so that the left hand may run freely over the whole extent of the neck.

EXECUTION OF THE GENERAL SCALE

The neck of the Guitar is composed of twelve *tasti*; the interval from one *tasto* to the other forms a semitone, and two make a tone. From the *corda vuota* to the first *tasto* there is also a semitone. The figures placed over the notes indicate the fingers of the left hand, and the fore finger is reckoned the first. Those underneath indicate the *tasti*. The figure 0 signifies *corda vuota* or open note.

The thumb of the right hand twangs the three strings bound with metal, and the first and second fingers alternately the others. The thumb of the left hand serves sometimes to compress the bass notes, as will be explained in the proper place.

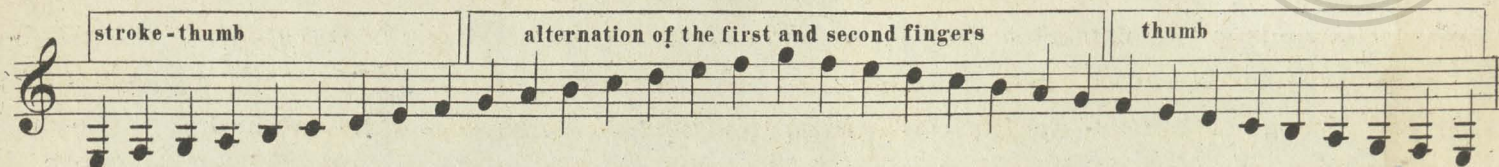


1st position



EXERCISE TO PRACTISE THE HANDS IN THE EXECUTION OF ALL THE SCALES.

N.B. This exercise is very important for the alternation of the first and second fingers in striking with dexterity and uniformity the 5th, 2nd and the *cantino* with sequence of the bass notes, both ascending and descending.



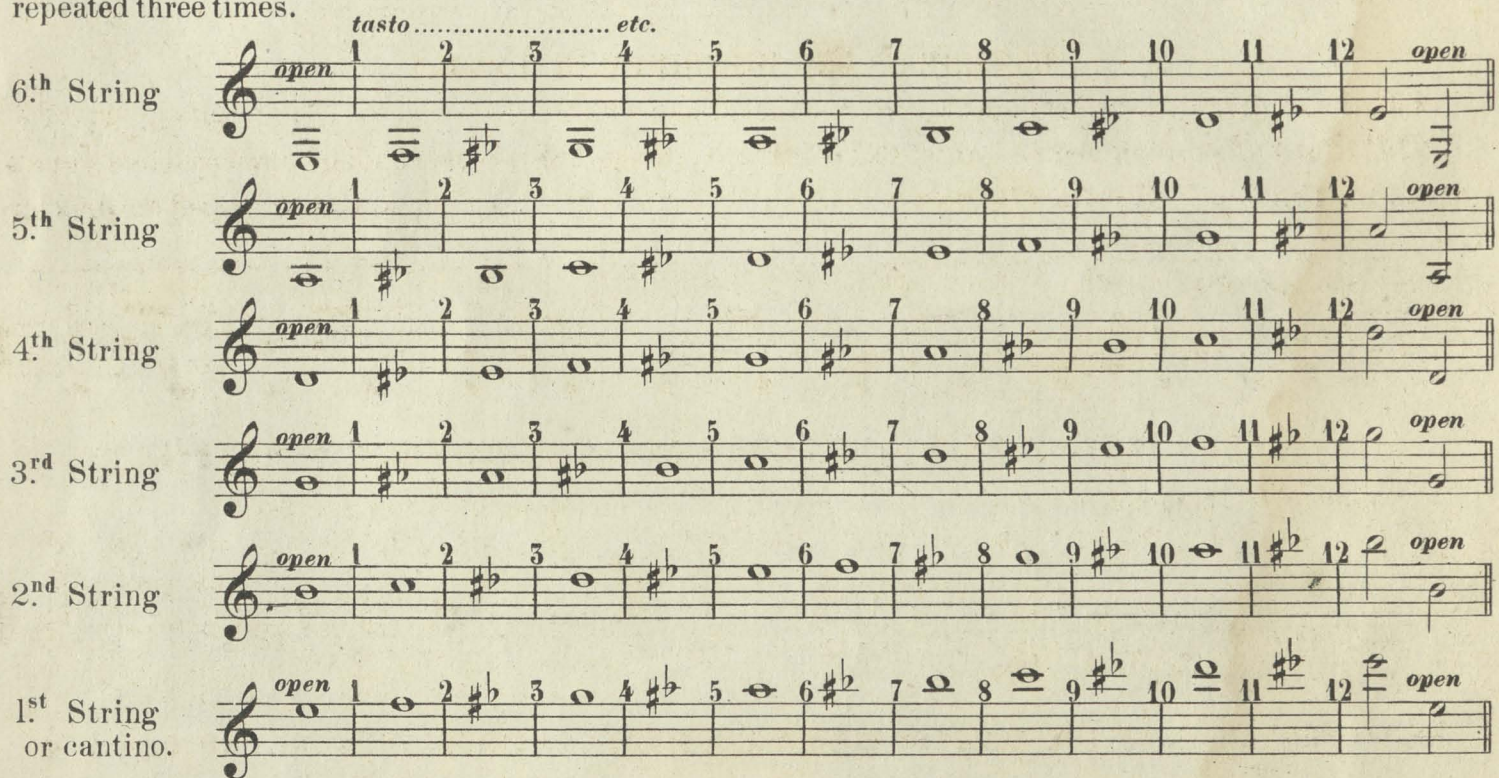
SCALE OF SEMITONES

The following scale serves as example of the Sharps and Flats, arising from the homologous notes.



DIATONIC AND CHROMATIC SCALES REPRESENTING THE ENTIRE NECK OF THE GUITAR

The diatonic is as written. It may be reduced to the chromatic by making the run of the twelve *tasti* in each string, and the fingers of the left hand will have the progressive order of that of the *tasti*, that is, 1, 2, 3, 4, and so repeated three times.

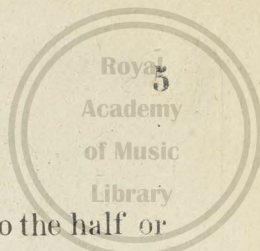


MANNER OF TUNING THE GUITAR

There are different ways, but the easiest is to tune it by unison, as shown in the following example.



G 48096 G



REPETITION OF THE GENERAL SCALE FOR THE TRANSPOSITION OF
SOME NOTES FROM ONE STRING TO THE OTHER.

When very high notes occur, such as *A, B, C*, etc. and it is necessary to carry the left hand to the half or nearly to the end of the cantino or first string, some antecedent notes should be transposed, to facilitate the operation, as may be seen in the following Scale with three examples of the 5th, 7th and 9th positions, beginning at the 3rd string, and thence to the 2nd in order to pass readily to the high notes of the cantino.

N. B. By position is meant the distance from one *tasto* to the other, for example 1st *tasto* or 1st position, 2nd *tasto* or 2nd position, and so on to the 12th



CONJOINED AND DISJOINED INTERVALS

With the conjoined intervals the scales are constituted and with the disjoined the leaps or *satti*, as said of 3rd, 4th, 5th, 6th, 7th and 8th position and also of 9th, 10th, 11th, 12th etc., although these last can only be reduced to a repetition of the first kept back to an 8th higher, for which reason the octave is called the complement of the intervals.



TONES OR KEYS FORMING THE CIRCLE OF THE MAJOR AND MINOR MODES

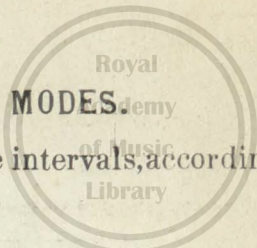


REPRESENTATION OF THE ACCORDS WHICH ARE MADE IN OTHER LINES BEYOND THE FIVE



SCALES REPRESENTING ALL THE KEYS OF THE MAJOR AND MINOR MODES.

N.B. The accidentals placed in the key serve to maintain for the notes the order of the intervals, according to the proportion of the originals in the major and minor modes given below.



Major Mode		Original keys	Minor Mode
C		A	

SUCCESSION OF KEYS IN ORDER OF SHARPS (*DIESIS*)

G		E	
D		B	
A		F#	
E		C#	
B		G#	
F#		D#	

SUCCESSION OF KEYS IN ORDER OF FLATS (*BEMOLS*).

Major Mode	Minor Mode
F	
Bb	
Eb	
Ab	
Dbb	
Gbb	

EXERCISE TO STRIKE THE ACCORDS.

The accords are composed of two, three, four, five, or six notes, and are struck with two three or four fingers. If the accord is of six notes the thumb strikes three, if of five two, if of four one. The numbers placed with the notes in progressive order refer to the fingers of the left hand.

With four fingers, that is, thumb, 1st, 2nd and 3rd fingers. With three fingers, that is, thumb, 1st and 2nd fingers. With two fingers in different ways, thumb and 2nd finger, thumb and 1st, 1st and 2nd finger.

N.B. The same position holds good for all the examples.)

ACCORDS WITH CAPOTASTO.

The accords without capotasto are of the kind above given. The following are said to be with capotasto, their formation consisting in the compression of more strings, which is done with the fore finger of the left hand in a line horizontal to the tasto. This compression may be used in all the tasti or for all positions. To distinguish them, and to facilitate their ready execution, I have invented and introduced a new sign, the advantage of which will be recognised in the subsequent studies of different accords. The sign, which will be seen under the accords, is the letter *C* placed between two numbers. The first number indicates the position, the letter *C* signifies Capotasto, and the following number shows how many strings must be compressed at once by the same fore finger; and then the other fingers will act in the subsequent tasti for the complete formation of the accord as may be required.

N.B. The study of the more difficult accords will alternate with that of the easier, as the master may judge best.

STUDY OF ACCORDS FOR THE 3rd 2nd AND CANTINO.

ACCORDS CONSONANT AND DISSONANT IN DIFFERENT COMBINATIONS.

Consonant accords result from the 3rd and from the 5th string, and are rendered more complete by uniting the 8th, and the dissonants are those of 7th major, minor and derived, called 7th diminished; which serve to enrich the music with life, vigour and expression. Their best effect springs from a natural tendency to the harmonies sometimes retarded and sometimes not. The 7th major inclines to the 8th, the minor tends to harmonies of 3rd major or minor, the diminished inclines rather to minor modes. All the other accords variously combined are derived from the above. The blank note is put in the following examples, the better to distinguish the mode (tonate); the notes placed below, as seen in several accords, form the inversion of the 3rd and of the 5th, which is now and then convenient to vary the preparations.

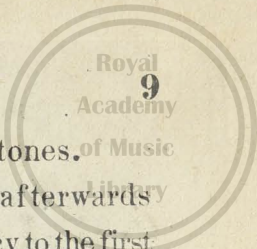
C 3rd major C 3rd minor 7th major 7th minor 7th diminished

2C4 10C2 7C3 10C3 48096 G

E 3rd major E 3rd minor 7th major 7th minor 7th dim^{ed}
 F 3rd major F 3rd minor 7th major 7th minor 7th dim^{ed}
 G 3rd major G 3rd minor 7th major 7th minor 7th dim^{ed}
 A 3rd major A 3rd minor 7th major 7th minor 7th dim^{ed}
 B 3rd major B 3rd minor 7th major 7th minor 7th dim^{ed}
 C 3rd major C 3rd minor 7th major 7th minor 7th dim^{ed}
 B \flat 3rd major B \flat 3rd minor 7th major 7th minor 7th dim^{ed}
 E \flat 3rd major E \flat 3rd minor 7th major 7th minor 7th dim^{ed}
 7th minor inverted with sequence of their consonant accords of 3rd major inverted.

D 7th G E 7th A F 7th B \flat G 7th C A 7th D B 7th E

G 48096 G



CADENCES IN ALL THE MAJOR AND MINOR TONES

When the accords are known, the rule for the cadences is very easy, and is applicable to all the tones.

After the first accord you pass to that of fourth ascending and then to that of fifth, to which is afterwards joined the dominant note (*sensible*) to form the accord of 7th minor, which has its natural tendency to the first accord with which the cadence terminates.

N. B. The figures are omitted in the accords below, to leave the pupil free scope to study them by himself, and thus apply the proficiency gained in the preceding lessons.

Major mode Original

1st 4th 5th 7th

Minor mode Original

1st 4th 5th 7th

Succession of major tones, sharp.

G

D

A

E

B

F#

Succession of minor tones, sharp.

E

B

F#

C#

G#

D#

Succession of major tones, flat.

F

Bb

Eb

Ab

Db

Gb

Succession of minor tones, flat.

D

G

C

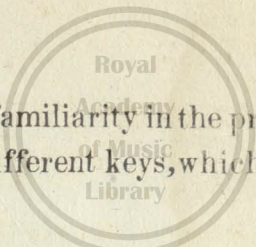
F

Bb

Eb

SCALES TO ILLUSTRATE THE TIMES IN MUSIC

This exercise introduced by me to facilitate the study of time, and to combine with it familiarity in the practice of the neck of the Guitar, may serve as a model for other analogous ones, varied in the different keys, which I omit in order not to enlarge too much.



FIRST EXAMPLE

Beaten in 4 times in the value of the Semibreve, or the equivalent.

SECOND EXAMPLE

Beaten in 3 times in the value of $\frac{3}{4}$ of the Semibreve, that is 3 Semiminims, or the equivalent.

THIRD EXAMPLE

Beaten in 3 times in the value of $\frac{3}{8}$ of the Semibreve, that is 3 quavers, or the equivalent.

FOURTH EXAMPLE

Beaten in 2 times in half value of the Semibreve, that is 2 semiminims or the equivalent.

FIFTH EXAMPLE

Beaten in 2 times in the value of $\frac{6}{8}$ of the Semibreve, that is 6 quavers, or the equivalent.

abbreviations

SIXTH EXAMPLE

Beaten in 2 times in the value of the Semibreve, that is 2 Minims, or the equivalent.

EXERCISE OF THE ARPEGGI IN THE MODES AND TONES MOST USED PRECEDED BY
A CADENCE WHICH PREPARES FOR THE DIFFERENT TONES.

The variety in arpeggiatura cannot be different from the stroke with 2, 3 and 4 fingers, as shown in the preceding example by the manner of striking the accords, only keeping in mind that the thumb always strikes the first note passing from one string to the other, as will be best observed in the 20th example.

Every one will adopt that distribution of the fingers which will be naturally more successful for him in securing with dexterity and clearness the union or separation of notes, avoiding however the abuse of employing two instead of three, or three instead of four.

N. 1. Cadence in the key of A minor

A min. D min. E maj. E 7th A min.

N.B. The arpeggi which are found to be difficult must be practised alternately with the progressive exercise in Part I.

N.B. Before raising the fingers from one position to pass to another accord the due observations must be made.

N.B. The same positions serve for the 2nd, 3rd and 4th examples.

N. 2.

N. 3.

N. 4.

2..... 1.....

2..... 2.....

N. 5. Cadence in the key
of A major

A D E E 7th A

5th pos. 7

2.....

2.....

N. 6.

2.....

2.....

2.....

N.7. Cadence in the key of D major

Chord progression: D G A A 7th D

N.8.

N.9. Cadence in the key of G major

Chord progression: G C D D 7th G

N.10. Cadence in the key of E minor

Chord progression: E A D....7th D 7th B 7th

N.11. Cadence in the
key of F major

N.12. Cadence in the
key of D minor

N.13.

N.14. Cadence in the
key of C major



N. 15. Cadence in the
key of C minor

C F G G 7th C

N. 16. C major

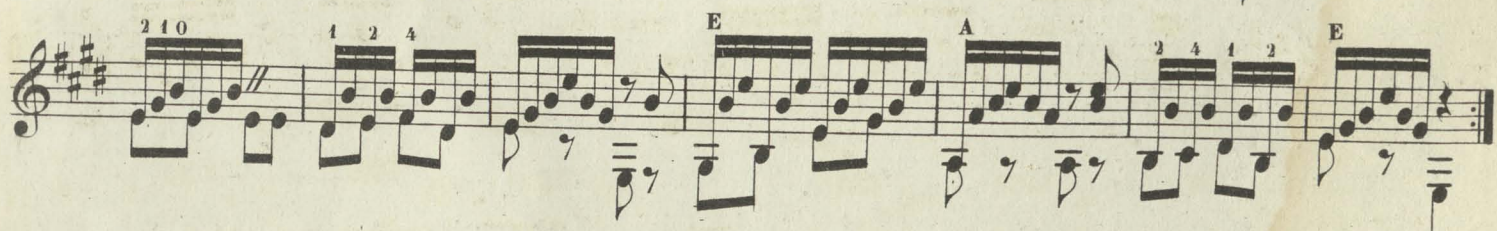
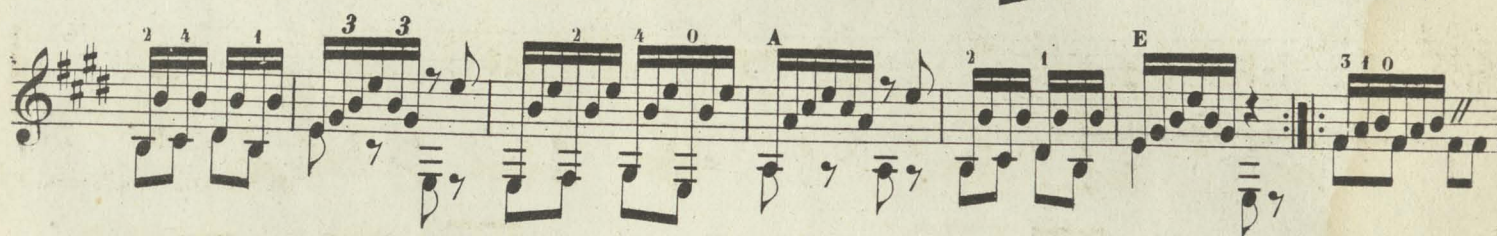
N. 17.

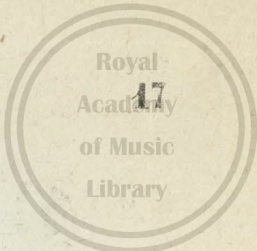
N. 18.

N. 19.



N.21. Cadence in the
key of E major





PROGRESSIVE EXERCISES
PART FIRST

The notes *C, D, E, F, G, A, B* indicate the keys of which the accord is composed, and the position is formed with the left hand. The conventional signs which express the manner of slurring, playing staccato, and accenting, found particularly in the second part, will be best explained by the master during practice.

Andante

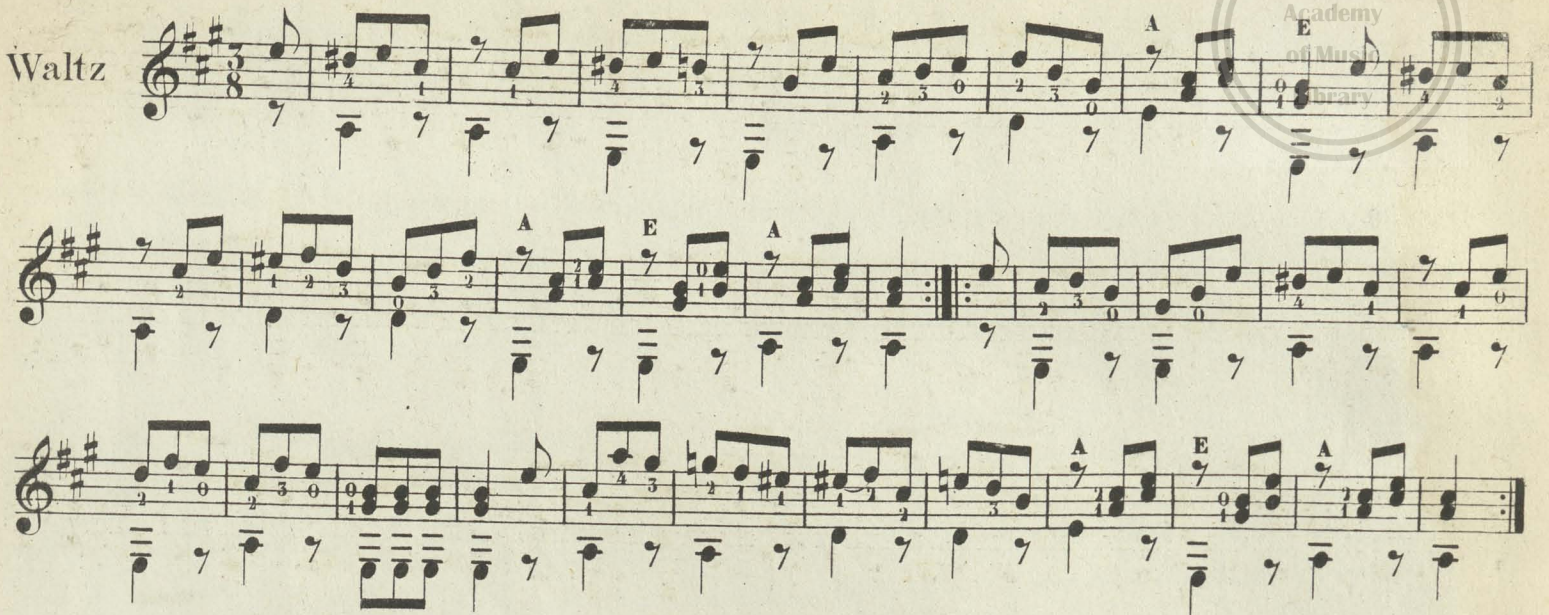
D.C. from the sign \S to the End.

Waltz

The next keys follow.

Waltz

Waltz



Allemanda



Allemanda



Andantino



Minor



Andante

La Parisienne

Waltz

Andantino

Musical score for Andantino, measures 1-12. The piece is in 6/8 time and D major. It features a melody with various ornaments and fingerings, and a bass line with chords and single notes. Dynamics include *f* (forte) and *p* (piano). Chord labels include D, A, and A 7th. A circular library stamp is visible in the upper right corner.

Allegretto

Musical score for Allegretto, measures 1-12. The piece is in 2/4 time and D major. It features a melody with various ornaments and fingerings, and a bass line with chords and single notes. Dynamics include *f* (forte). Chord labels include A, E, and D. A first and second ending are marked. The score concludes with a double bar line.

Allegretto

D.C.

Andante

D.C.

Waltz

D.C. to the End.

Theme

Var. 1stVar. 2ndVar. 3rdVar. 4th

The image displays a page from a musical score, specifically for the 'Waltz of the Flowers' from the operetta 'The Merry Widow' by Franz Lehár. The page is divided into two main sections, 'Var. 5th' and 'Var. 6th', each with two staves of music. The top staff of each variation is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/8. The music is written in a classic, elegant style with clear notation. The page is numbered '5' in the top right corner. A faint watermark 'of Music Library' is visible in the upper right corner.

5th pos.

Var. 5th

Var. 6th

of Music Library

SCALES TO TURN THE KEYS IN ALL THE POSITIONS BY A SINGLE RULE OF TRANSPOSITION

N.B. The positions serve to bring the high notes near the upper notes and to facilitate ready execution. The fore finger in these compresses the first three strings. The position will change when signed *a loco*

C

5th pos. from the 5th to the 8th taste.....loco

G

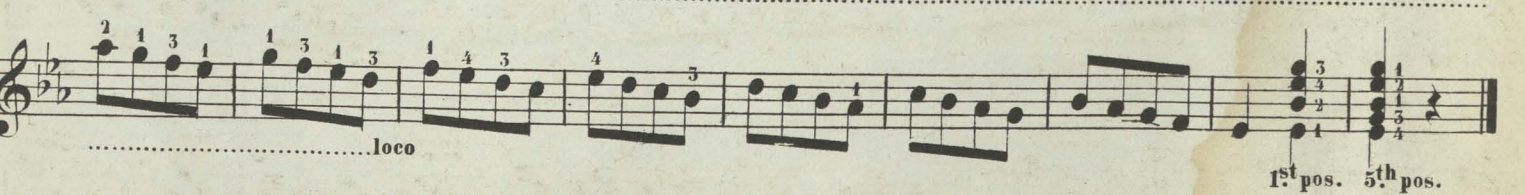
8th pos.

D

7th pos. from the 7th to the 10th taste.....loco

G 48096 G

7th pos. 10th pos.



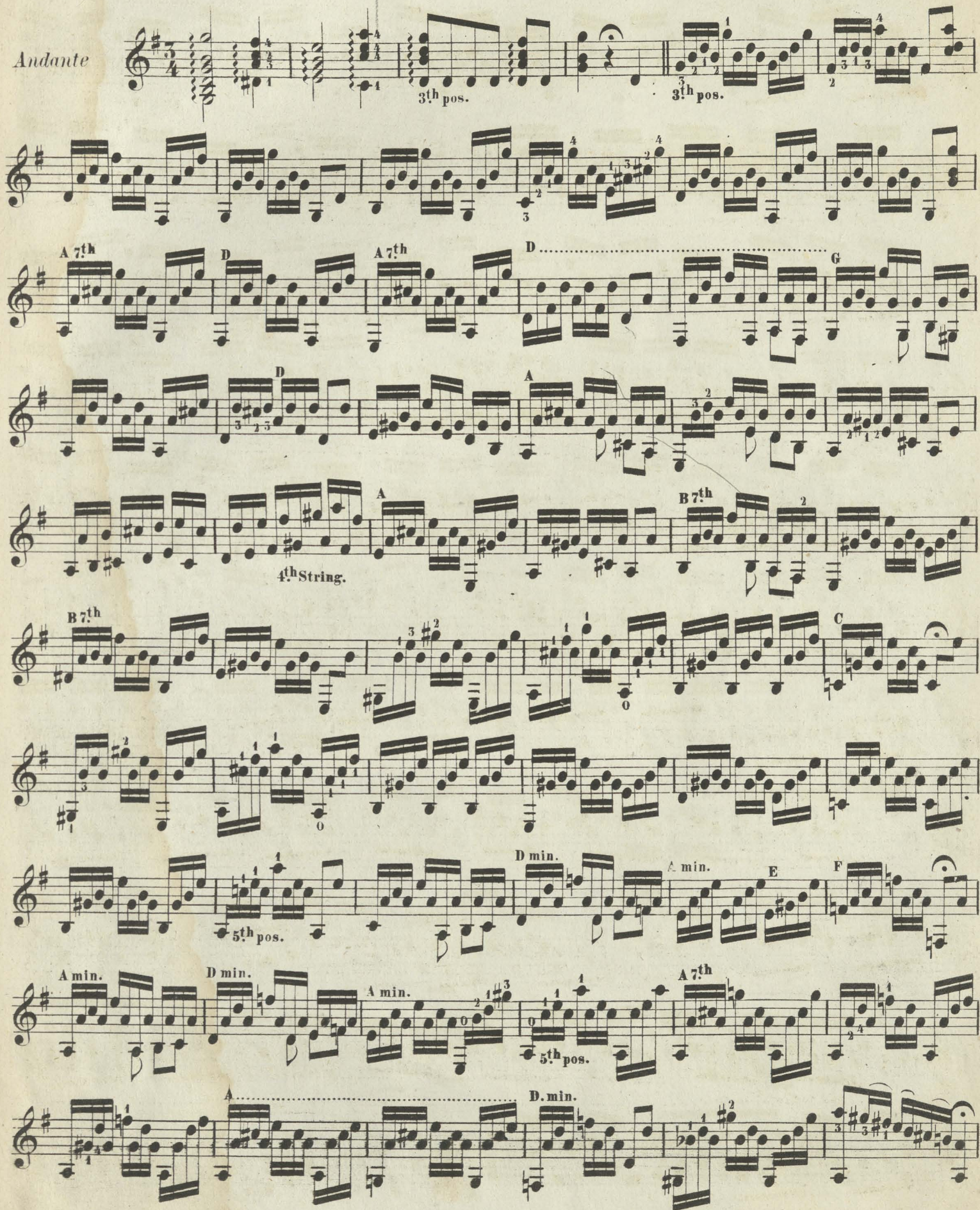
PROGRESSIVE EXERCISES

PART SECOND

ARPEGGIO MODULATED IN THE MAJOR AND MINOR KEYS MOST USED

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Andante



4.....

D min. E min. D min. A D min. D 7th Royal

B 7th D 7th

B 7th G 7th C

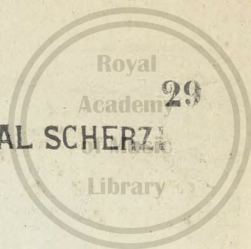
F A 7th

D min. B b

D min. A D

D 7th

PRACTICAL REPRESENTATION OF THE CONVENTIONAL SIGNS, AND OF VARIOUS MUSICAL SCHERZ



DESCENDING APPOGGIATURE

I

ASCENDING APPOGGIATURE

II

DOUBLE APPOGGIATURE

III

GRUPPETTO WITH FOUR SMALL NOTES



Andante

VI

NOTES STACCATE

Mosso

VII

OCTAVE JUMPS

N. B. In the execution of these jumps, from the fourth to the cantino the fingers will not be lifted from the tasti, but will be slurred from one octave to the other.

Allegro

VIII

MORDENTE STACCATO TO BE EXECUTED AS AN ARPEGGIO WITH 3 FINGERS

IX

C D 7th G A D min. G 7th C

GRUPPETTO STACCATO WITH 3 AND 4 SMALL NOTES TO BE EXECUTED AS ABOVE

X

C G 7th G 7th C

SHAKE

The shake, appertaining to the legato style, is made by alternating on the same string the higher with the lower note. It is rendered stronger by performing it staccato on two strings.

XI
Cadence

rall. tr

XII

COPIOUS NOTES IN THIRDS AND SIXTHS

33 Academy

This musical score is for a piece titled "COPIOUS NOTES IN THIRDS AND SIXTHS" by the 33 Academy. It is written for a single melodic line on a treble clef staff in the key of D major (one sharp) and 3/4 time. The score consists of three systems of music. The first system contains five measures, the second contains five measures, and the third contains five measures. The notation is characterized by frequent triplets and intervals of thirds and sixths. Chordal accompaniment is indicated by letters (D 7th, G, B 7th) and numbers (3, 4, 6) placed below the staff. The piece concludes with a double bar line and repeat dots in the final measure of the third system.

Cadence in the 7.th pos.
executed from the 7.th to the 10.th tasto

XIII
Waltz with variations

7th pos.

1st 2nd

The part G follows

XIV

The next tr follows

D.C. Valtz

Cadence in the 9th pos.
executed from the 9th to the 12th taste.

XV
Waltz

G 48096 G

N.B. In the second part the 4th position indicated is from the 4th to the 7th taste.

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XVI
Minuetto

Andante

4th pos. loco 4th pos.

loco 2nd pos.

SYNCOPE

1st End 2nd

D.C. to the End.

SLURRED NOTES

The slurred notes ascending result from the hammering of the fingers of the left hand, and descending from rubbing and hammering as best shown in the 3rd example.

XVIII *Andantino*

4th String.....

rall.

a tempo

The musical score consists of ten staves of music in G major (one sharp) and 6/8 time. The first staff is marked 'XVIII Andantino'. The music features a mix of eighth and sixteenth notes, many of which are slurred together. Fingerings are indicated by numbers 1-4 below the notes. A '4th String.....' marking appears below the fourth staff. A 'rall.' (rallentando) marking is placed above the fifth staff. An 'a tempo' marking is placed below the sixth staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

tes, the same.
ones interposed.

XXI
Allegretto.

XXI
Allegretto

The musical score is written for a 2nd String instrument in 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The first staff has a '2nd String' label below it. The second staff has a '2nd String' label below it. The third staff has a '2nd String' label below it. The fourth staff has a '2nd String' label below it. The fifth staff has a '2nd String' label below it. The score includes various musical notations such as 'strisO', 'Minor', 'rall.', 'a tempo', and 'D.C. to the End.'.

strisO

2nd String

strisO

2nd String

2 4

1st End 2nd

Minor strisO

strisO

rall.

a tempo

strisO

1st 2nd

D.C. to the End.

Positions on the third, second and cantino, to the executed slurring.

XXII
Waltz with variations

XXII
Waltz with variations

1st pos.

3rd pos.

8th pos.

10th pos.

8th pos.

3rd pos. loco

5th pos.

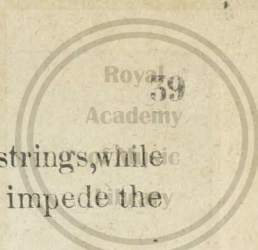
Application with the bass notes.

A musical score for the song "The Rose Tree". The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, and the melody is written above it. The score includes a repeat sign at the beginning and a final double bar line at the end.

A handwritten musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics are written below the staff, aligned with the notes. The score includes a repeat sign and a double bar line. The handwriting is in ink on aged, slightly yellowed paper.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a final double bar line with a repeat sign.

MUSICAL SCHERZI IMITATING VARIOUS INSTRUMENTS



N.B. The sign ☆ near an accord indicates that the fore finger of the right hand should beat on the strings, while the left hand stands at the position of the accord, with care that the percussion may be such as not to impede the vibration of the strings.

Maestoso

XXIII March

IMITATION OF HORNS AND TRUMPETS

XXIV

7th pos.

IMITATION OF THE ACCORDION (Armonico)

To imitate the accordion, touch the string lightly, on the taste indicated, with the fingers of the left hand; and the effect will be a different sound from the usual one. This imitation is limited to a few notes, and the well known minuet affords an example.

Andante

XXV

IMITATION OF THE TROMBONE AND BASSOON

N.B. The sixth string must be tuned an octave lower than the D of the fourth open string (*corda vuota*) that is, a tone (key) lower than usual.

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XXVI

7th pos.

End

rall.

D.C. to the End

EXERCISES IN ORDER OF SCALES

N.B. These exercises must be assiduously practised, until the utmost precision and celerity of execution are attained

XXVII

4th String



4th string with first and fourth fingers at the cantino.....

6th string

A musical score for guitar, consisting of 12 staves. The first staff is for the 4th string, and the rest are for the 6th string. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and fingerings. The piece concludes with a final chord on the 6th string.

Prelude in C major

N. 1

Prelude in C major

8th pos.....loco

4th string

8C2

N. 2

Prelude in A minor

10th pos. 3
5th pos. 4th pos. 503

N. 3

Prelude in G major

5th pos loco 3rd and 7th pos.

loco

7th pos.....

5C2

N. 4

Prelude in E minor

2nd string 3rd loco 4th string always

Prelude in D major

Prelude in D major

N. 5

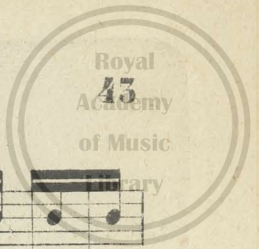
7th pos.

loco

10th pos.

9th pos.

7th pos.



Prelude in B minor

N. 6

7C3

stris.

Prelude in A major

N. 7

stris.

9th pos. 7th pos.

2nd string. loco.

9th pos.

tr

Prelude in F minor

N. 8

2C3

2C3

Prelude in E major

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N. 9

4th string always

stris.

9th pos.....

loco

9th pos.....loco

9th pos.....

Prelude in F major

N. 10

stris.

stris.

5th pos.....

Prelude in D minor

N. 11

loco

stris.

stris.

3C3

10th pos.

9th pos.....10th

Prelude in B \flat major

N. 12

5th pos.

8th pos.....loco

stris.



Prelude in G minor

N. 13

Prelude in E^b major

N. 14

Prelude in C minor

N. 15

Scales forming a turn in all the keys combining the majors with the relative minors.

N.B. The keys of seven # are omitted, as being similar to those of five b, as also the keys of seven b, similar to those of five #.

C major

A minor

G major

E minor

D major

B minor

A major F # minor

E major C # minor

B major G # minor

F # major D # minor

G b major E b minor

D b major B b minor

A b major F minor

E b major C minor

B b major G minor

F major D minor

C major

3rd pos. loco

Harmonic turn which can be executed also by arpeggio a piacere without interruption.

Turn in the order of Sharps

C maj. A min. G maj. E min. D maj. B min.

Turn in the order of Flats

G b maj. E b min. D b maj. B b min. A b maj. F min.

E b maj. C min. B b maj. G min. F maj. D min. End.....

ALL^o

8th pos. 5th pos. f

8th pos. 5th pos. f

p

p

rall. a tempo

End

D C from the sign ∞
to the End.
End of the Tutor



